PANEL 0 ALBEDO 100% COMIC FORMAT

WHAT ARE WE GOING TO PUT THE PRICE? $.50

$1.00

ALBEDO BOLD EXT.

ALBEDO NR 0 VOL 0

ANTHROPOMORPHIC ACTION

TOO LONG — RESET

PROTO TYPE ISSUE

GUTTER

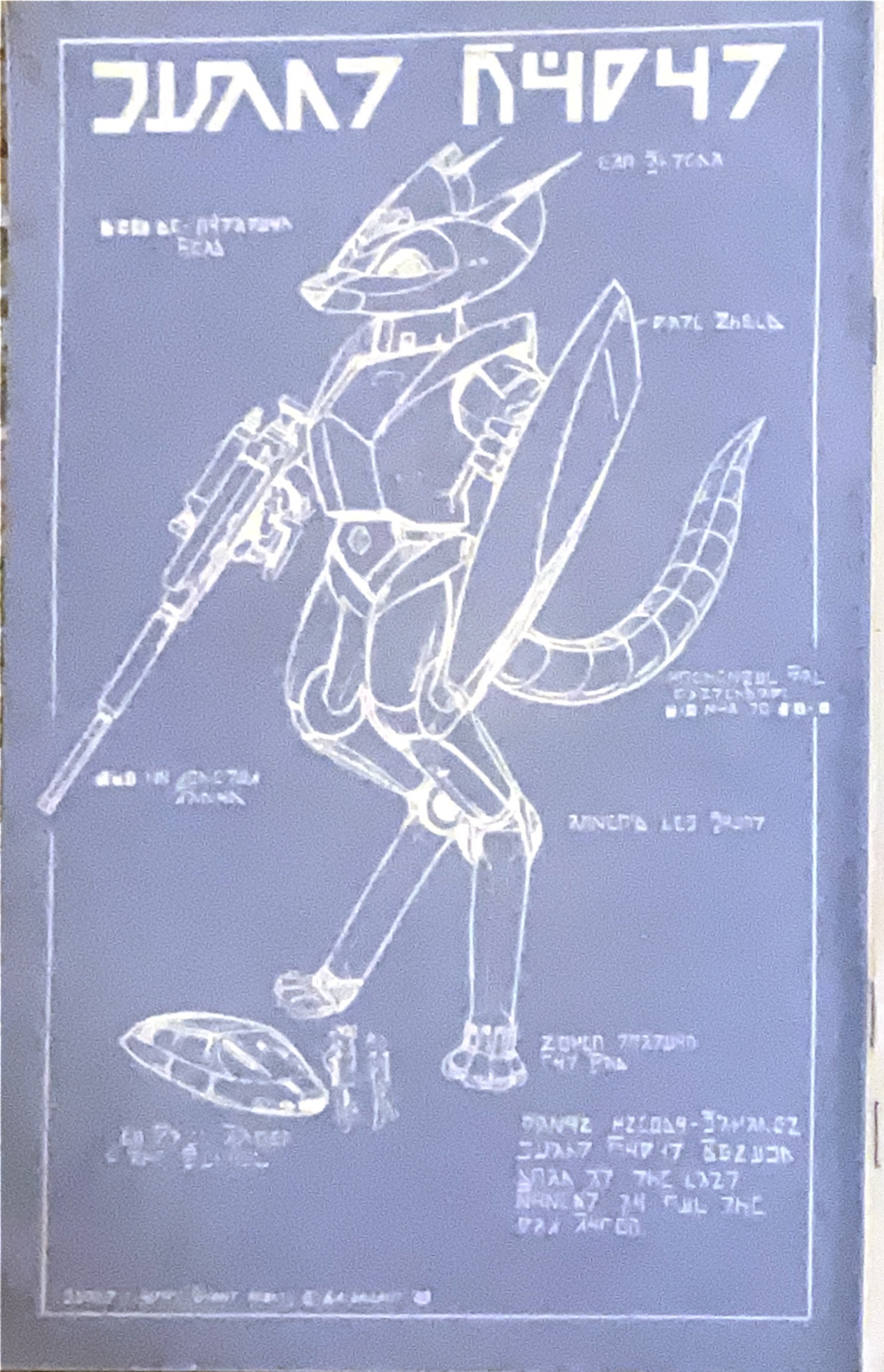
MAX MARGIN 0.2

PAGE NR 1

CROP

PAGE 1

RIGHT HND. PAGE NR 2



ALBEDO NR 0 VOL 0

ANTHROPOMORPHIC ACTION

TOO LONG — RESET

PROTO TYPE ISSUE

PAGE NR 1

RIGHT HND. PAGE NR

Hi! After several drafts of trying to cleverly how I got this going, I've decided to just do it. Okay?

Anyway, I've been drawing as a hobby literally ever since I could hold a pencil, and I developed a not-too-remarkable skill in art. I joined the Air Force right out of high school, as other options were nonexistent. Through a series of misadventures, I ended up being a graphics specialist and quickly established myself as a pretty good general-purpose graphics and illustrator kind of guy. I got vigorously interested in science fiction/media/comix fandom while stationed at Ramstein Air Force Base in Germany. At that time, I'd just seen *Star Wars* (my travel leave was the premiere week, and I saw it five times). I'd been reading *National Lampoon* and *Heavy Metal*, and I had been introduced to underground comix via the good old Krupp catalog.

So I was all eager to do some of my own cartooning. Sort of. Actually, it was doing a briefing, which included some "funny animal" cartoons, that probably gave me the final impetus. For months I drooled out reams of sketches and doodle designs, and innumerable story outlines, most of which are mercifully lost. Of course, these were to be published in comix of my own creation. Epic titles such as *Onward!* and *Blunderbuss* were proposed and faded. (Coming up with snappy titles is a lot easier than actually doing X number of pages of art.)

And so it went for some time. Finally, with the combined efforts of Jeff Kilian, Jon Warner, Kevin Carroll, Ben Burgraff, and myself, the comic *Huzzah* was created.

It was a very inauspicious beginning. We printed 400 copies of 54 pages of embarrassingly bad cartoons, just the sort of things one might expect from undersocialized young G.I.s with too much time on their hands. Its only significance is that it was my first publication, and it had, in a very crude form, the first appearance of *Erma Feina of the Extraplanetary Defense Force*.

Though intended to be the fantastic first issue of a long and proud line, *Huzzah* promptly lost momentum and was never resurrected. Except for another single-shot fanzine, *Raumschiff*, I didn't make any further attempts at self-publishing for some time. I did do occasional "fillos" for some *Star Wars* fanzines, and I even edited a clubzine, *Westwind*, for the Northwest Science Fiction Society for a while.

Not until '83 did I again seriously think about doing a self-pub. In the spring of '83, I met Richard Pini at Vikingcon in Bellingham, Washington, and talked with him to some extent. I'd been showing art and making a fair part of my income at science fiction convention art shows, and he was making plans for his growing Warp Graphics publishing empire. He was semi-interested in my work. Nothing much happened out of that, though we still keep in touch. But Mike Broche, a fellow SF/art fan and printer, was at the convention also. He suggested that he and I put out something of our own. He provided the technical expertise. To keep the cost risk down, we decided to do a small, short-run book — which turned out to be this *Albedo* prototype issue.

I'd actually decided on the title *Albedo* years earlier. However, I didn't feel confident enough in my work to seriously start up the Erma Feina story yet. I did have another script ready, though. The year before, I'd seen *Bladerunner* with several friends in Seattle the night it opened. Afterwards, at dinner, June Hill, a duck fan, came up with the idea of Rick Duckert, and I sketched a flat-topped duck in a trenchcoat. Such a hit. Within 48 hours, the script of "Bad Rubber" was complete.

So there was a short bit ready to go for *Albedo*. I began work on a longer, probably multi-part piece. But it was taking a lot of time, and I was unhappy with the look. I decided to run just the "Bad Rubber" strip. It would make for a small, cheap fun-pub kind of thing that I could peddle on the side at SF cons.

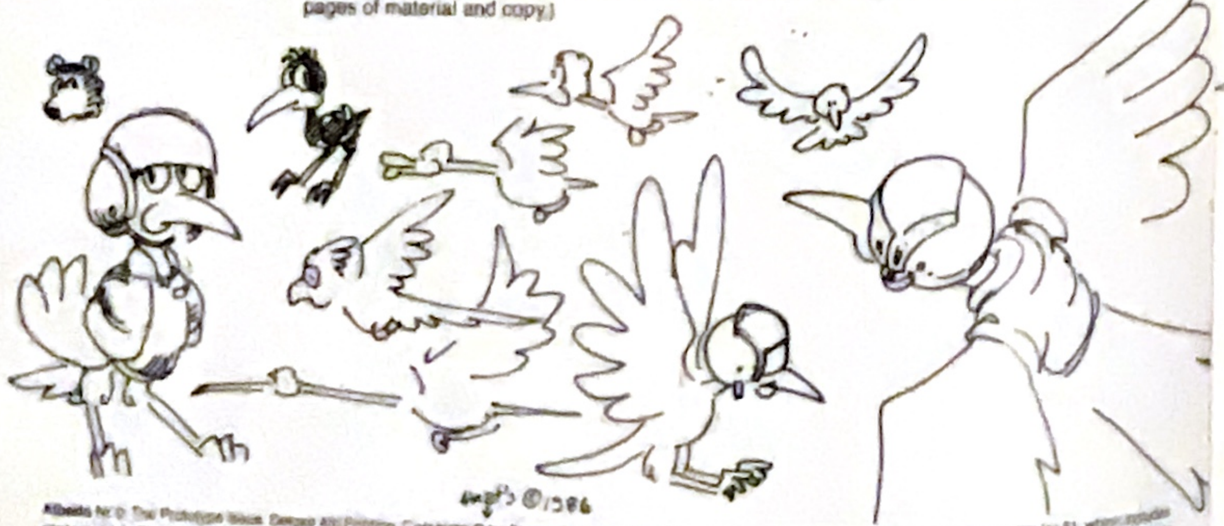
Well, that prototype issue (and it was, too; I had no real working knowledge of comic format work) sold out its first run that summer. An additional run made in the fall went almost as fast. Heartened by *Albedo*'s success, I made plans for the first real issue and the proper first episode of Erma Feina of the EDF. That would eventually happen in June of '84. The fortunes of subsequent issues I'll leave for another time.

However, the prototype story wasn't over yet. The original art from "Bad Rubber" became part of Jim and June Hill's art collection. The prototype went into a third printing in July '86, and there's this deluxe edition in December '86.

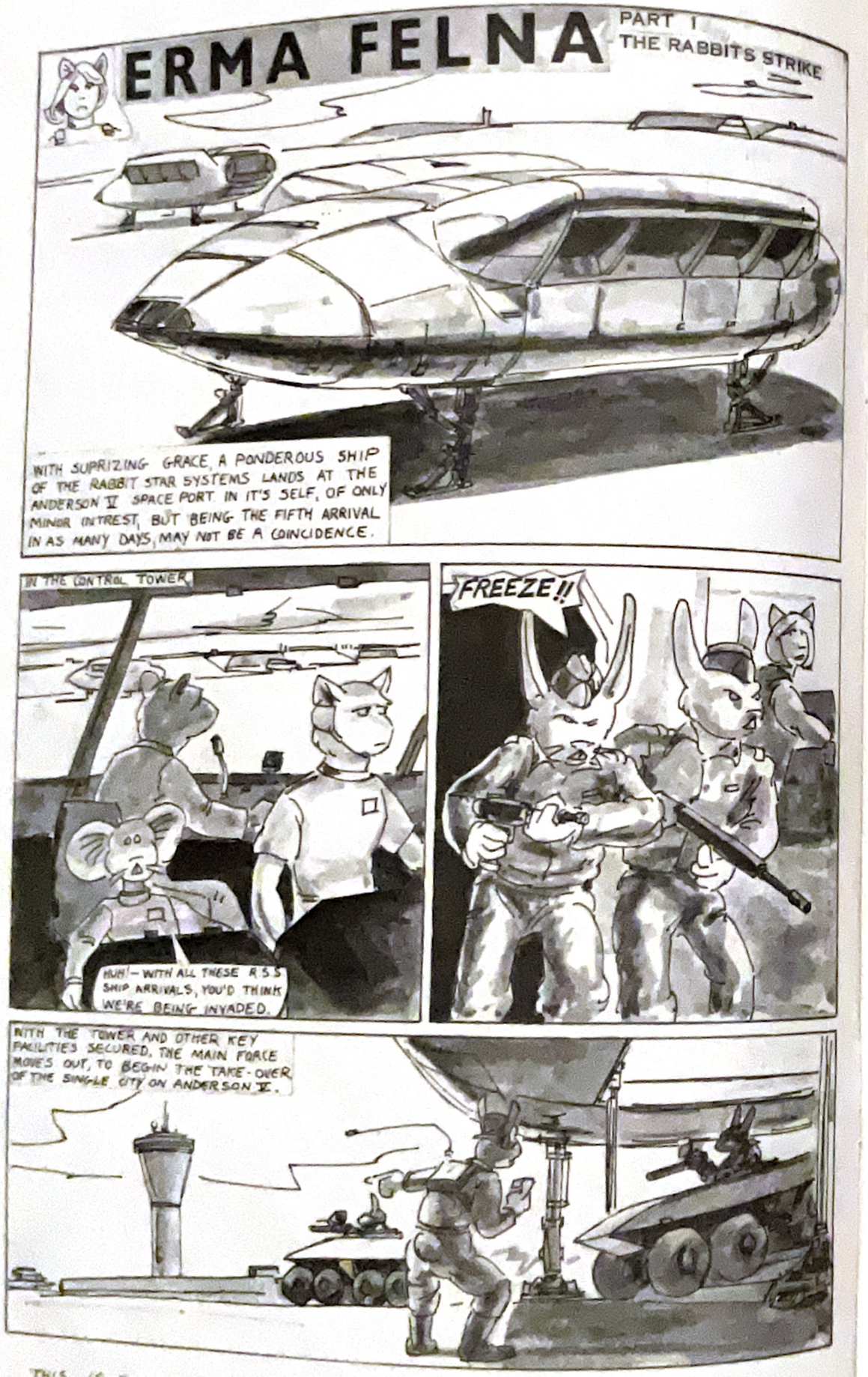
And the other story, the one that didn't make it into the book? It became the series "Birthright," which has been enjoying some success in Fantagraphics' zine *Critters*.

Finally, to alleviate confusion, here's the complete printing history for *Albedo* Nr. 0:

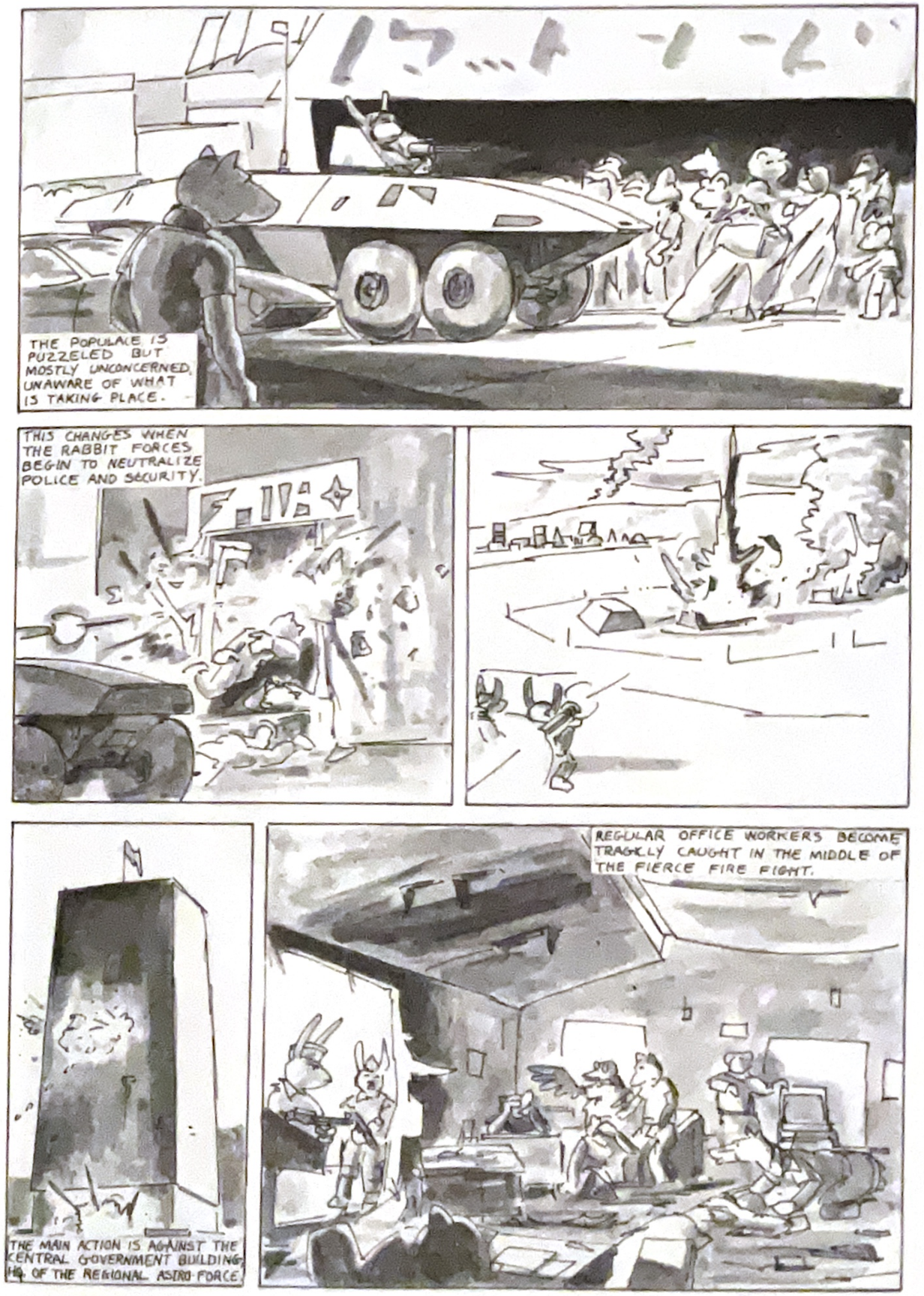
First printing —	**White cover with yellow drawing table:** approx. 50 copies. (There were problems with registration on the yellow printer.)
—	**White cover without yellow:** approx. 450 copies.
—	**Blue cover:** 500 copies. (The cover was designed to be blue, but the printer misread the instructions. So, when the rest of the batch was run up, the cover was redone.)
Second printing —	**Blue cover:** 1000 copies. (Identical to first blue, with "Second printing" added and cover price removed.)
Third printing —	**Blue cover:** 1000 copies. (Identical to second blue with "Third printing" and new address added.)
Fourth printing —	**Photo cover.** (White-with-yellow-cover edition front and blue cover back; includes additional pages of material and copy.)



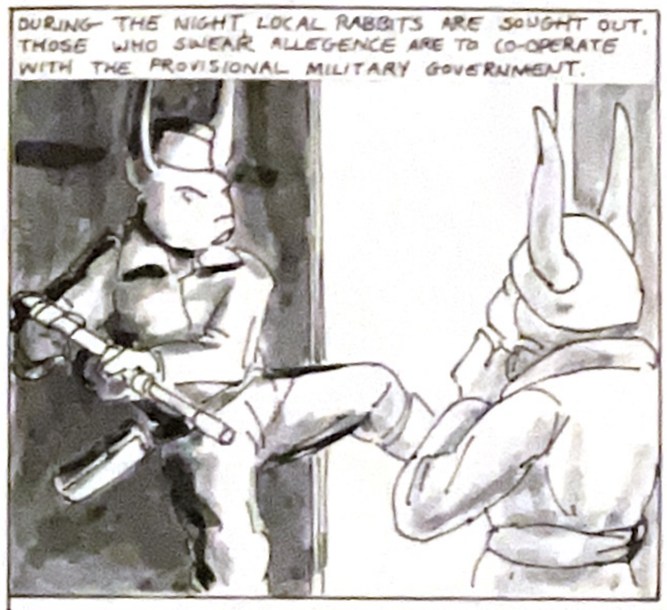
Albedo Nr. 0: The Prototype Issue. Design and Painting Copyright © by Steven A. Gallanti. Published by Thoughts & Images. Copies are available for $1, when available, from Thoughts & Images, P.O. Box 15242, Seattle, WA 98115. Printed by Vision Graphics, Seattle. Typesetting by RocketType, Seattle. Cover stamped with by Graphic Chemistry, Seattle.

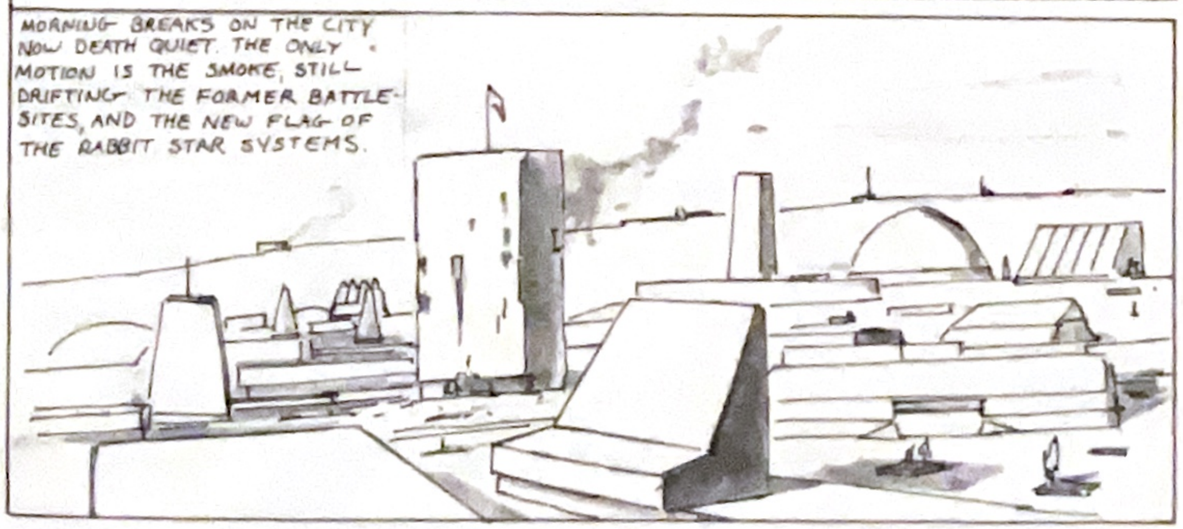


THIS IS THE ORIGINAL ART WORK FOR "HUZZAH", FIRST DONE IN 1978 AT THE TIME, I DIDN'T KNOW ANYTHING ABOOT HALF-TONE ART REPRODUCTION. SO, AT THAT TIME, I COMPLETELY RE-DID THE ART FOR LINE REPRO USING SHADING SHEETS



OTHER THAN SOME ASTRO DUCK STRIPS, THIS WAS MY FIRST BIT OF MULTI-PANEL CARTOON WORK.





THIS, AND FURTHER DRAFTS OF THE STORY HAD SEVERAL PLOT ELEMENTS THAT WERE TRIMMED OUT OF WHAT BECAME THE ERMA STORY IN ALBEDO NR 1.

AFTER "HUZZAH" I DIDN'T DO MUCH MORE UNTILL I LEFT THE AIRFORCE. I'D BECOME AWARE OF THE FAN-ART OF JERRY COLLINS. HIS DESIGNS HAD MORE EXPRESSION DUE TO HIS BOLD PEN-WORK. I TRYED A BRUSH INSTEAD. AFTER AN INTENSE PERIOD OF EXPERIMENTATION I HAD A MORE-OR-LESS FINALIZED EFFECT.

THIS WAS TO BE A LITTLE PORTFOLIO TYPE PUBLICATION.

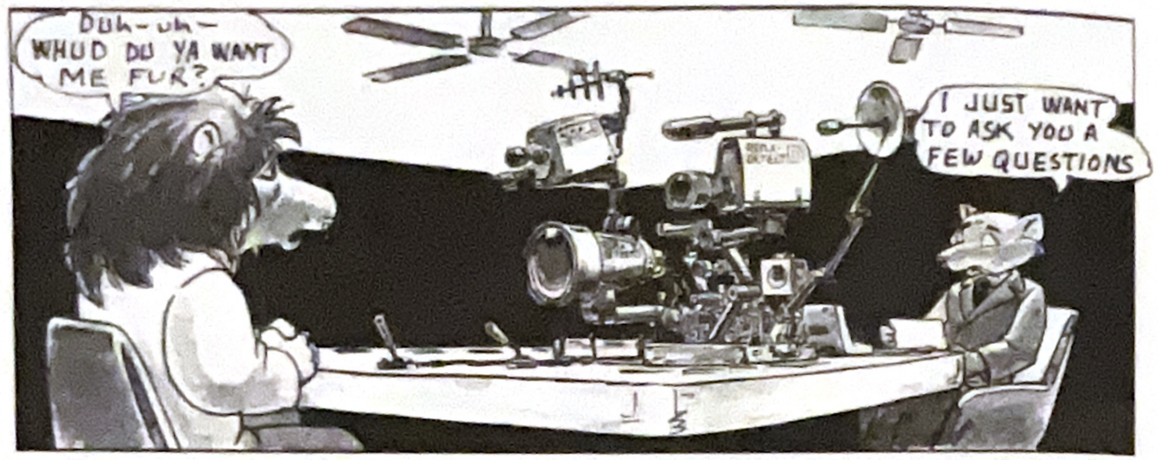
AND, OF COURSE, IMPROVING MY TECHY WORK

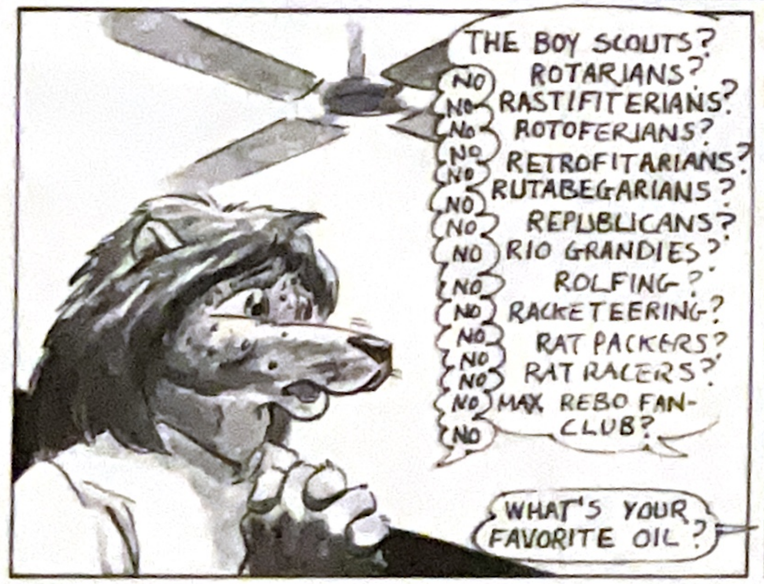
THINGS DIDN'T CHANGE TOO MUCH UNTILL '83 WHEN ALBEDO NR 0 WAS STARTED. "BAD RUBBER" IS REPRO'D FROM THE ORIGINAL NEGATIVES. THE INSIDE BACK COVER ART WAS ORIGINALLY DONE FOR ALBEDO NR 2, BUT NOT USED.

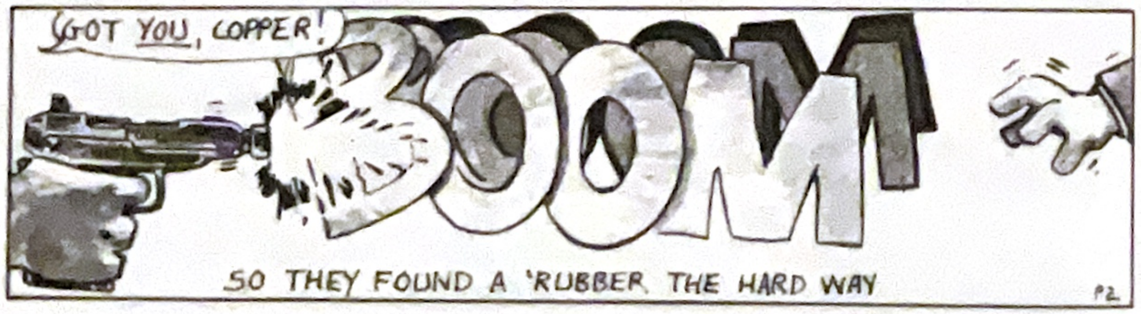
L.A. IS A ROTTEN PLACE IN 2019. THAT'S WHY I LIVE IN TACOMA. BUT THAT ISN'T MUCH BETTER. NAME'S DUCKERT, RICK DUCKERT. I USED TO BE A COP. SPECIALTY COP. YA SEE, ROBOTS, 'DROIDS, AND NOW THESE NEW QUASI-ORGANIC "REPLICANTS" ARE OUT LAWED ON PLANET. IT SEEMS THEY ALWAYS WIN VIDEO-GAMES AND THERE ARE BELLIONS AT STAKE. SO MY JOB WAS TO TRACK DOWN ANY RENEGADE ROBOT THAT SHOWED UP AND "TERMINATE THEIR COMMAND" -OOPS, WRONG MOVIE- I MEAN "RETIRE" THEM. THE STREET TERM FOR THESE PLASTIC PROBLEMS IS—

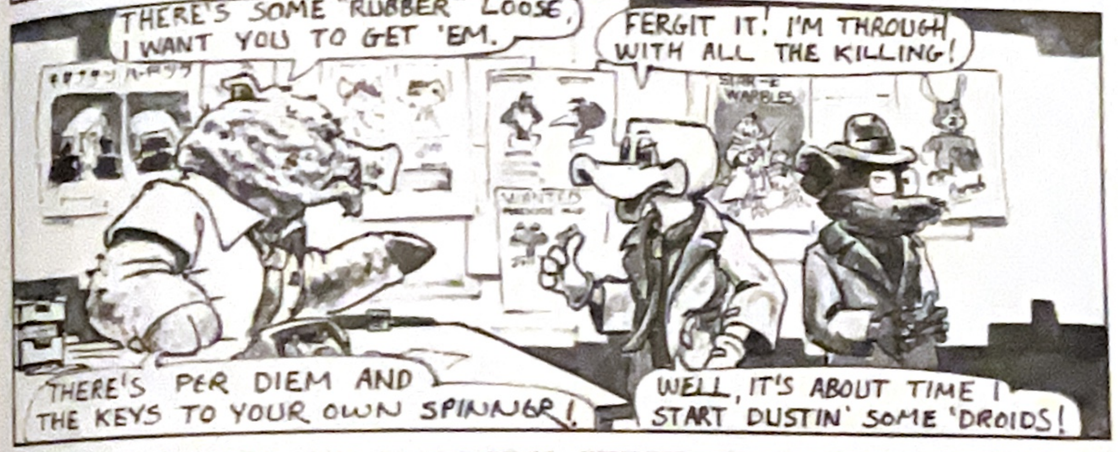
BAD RUBBER

—I GOT OUT OF THE BUSINESS THOUGH, DIDN'T LIKE THE WAY THEY WENT "SQUEEE" WHEN I— OOPS, WRONG COMIC— I MEAN— OH WELL—.

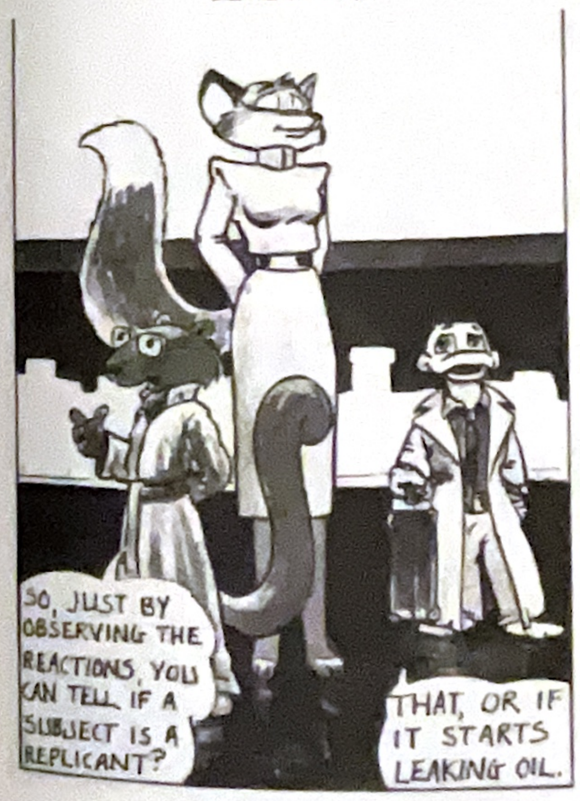








FIRST PLACE I WENT WAS WHERE THEY MAKE 'EM. THE WEASLE, TYREL, WANTED TO SEE MY GADGET, BUT WE SETTLED ON A DEMONSTRATION OF MY REPLICANT DETECTOR.

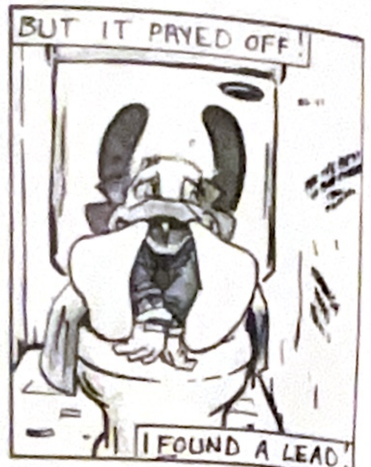


I TRIED IT OUT ON HIS 'NIECE'.

IT WAS INCREDIBLE! THE FOX WAS A REPLICANT! I GUESS THE RIVETS SHOULD HAVE TIPPED ME. THE WEASLE TOLD ME SHE WAS A SPECIAL MODLE. I DIDN'T ASK HOW SPECIAL, FIGURED I'D GET INTO THAT LATER.

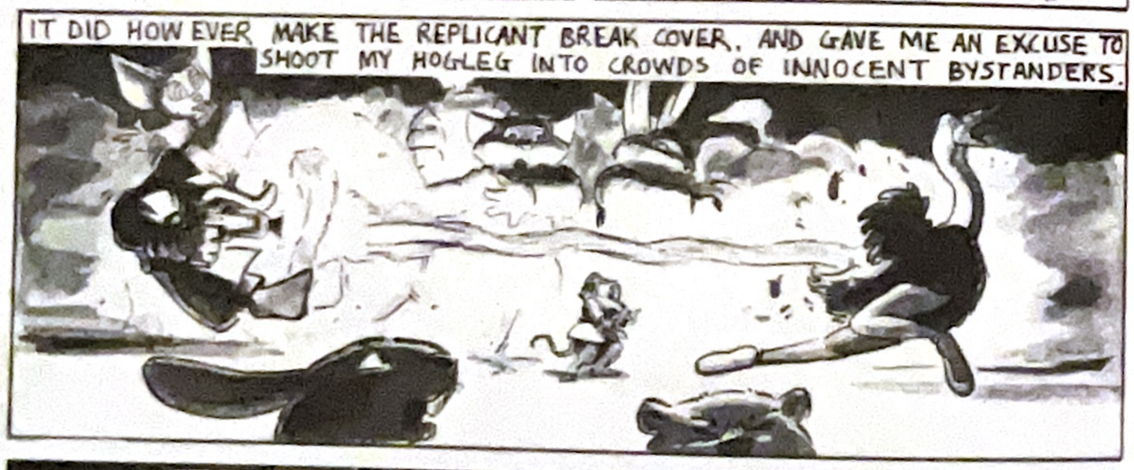
I BEGAN LOOKING FOR CLUES
KLAVIUS KEY
KLUB
THIS WAY

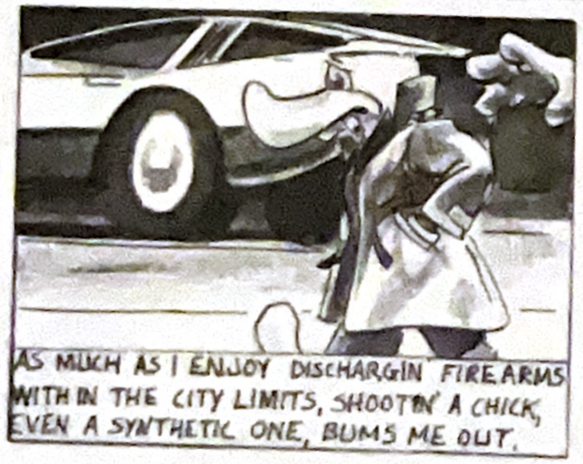
IT'S THIRSTY WORK


BUT IT PAYED OFF!
I FOUND A LEAD!

SO WHAT DO YOU WANT?
WELL, I'M POSING AS A BUSY-BODY, SELF-RIGHTIOUS DEFENDER OF DECENCY, TRYING TO FIND OUT WHAT KIND OF KINKY THINGS ARE GOING ON BACK STAGE.

-OKAY, SO IT WASN'T ONE OF MY BEST PLOYS.


IT DID HOWEVER MAKE THE REPLICANT BREAK COVER, AND GAVE ME AN EXCUSE TO SHOOT MY HOGLEG INTO CROWDS OF INNOCENT BYSTANDERS.


AS MUCH AS I ENJOY DISCHARGIN FIREARMS WITHIN THE CITY LIMITS, SHOOTIN' A CHICK, EVEN A SYNTHETIC ONE, BUMS ME OUT.

IT WAS THE "RUBBER" THAT SHOT FRITZ!
OKAY COPPER, HERE'S WHERE YOU GET--

-AN OIL BATH-
THE FOX HAD COME LOOKING FOR ME.

LUCKY I'M SUCH A LOVEABLE GUY

IN APPRECIATION, I TOOK HER UP TO MY APARTMENT TO SEE HOW GOOD SHE WAS IN BED.
GEE, IS THIS FORE PLAY?
NO, IT'S "NUKE STRIKE." "FORE PLAY" HAS LOUSY GRAPHICS. NOW BEAT ME AGAIN!

MEANWHILE
Ooh!
Eep!

GEE, I'M COLD AND ALONE AND NEED A PLACE TO STAY—

GEE, ISN'T THAT A SHAME—

I JUST HAPPEN TO HAVE THIS WHOLE BUILDING ALL TO MYSELF.
HOT

WOW, SUCH STUFF!
I MADE 'EM. I'M A GENETIC DESIGNER..

GOLLY! THEN YOU MUST KNOW TYREL, THE REPLICANT MAKER?
YEAH, HE'S MY FRIEND.

WELL, MY FRIEND WANTS TO MEET HIM.

I WAS EXPECTING YOU.
OH?
I'VE GOT THE ONLY RECHARGING ADAPTER.

SO, THERE'S NO WAY TO EXTEND MY LIFE?
ALL I CAN SAY IS 'NEXT TIME USE NEVEREADIES'

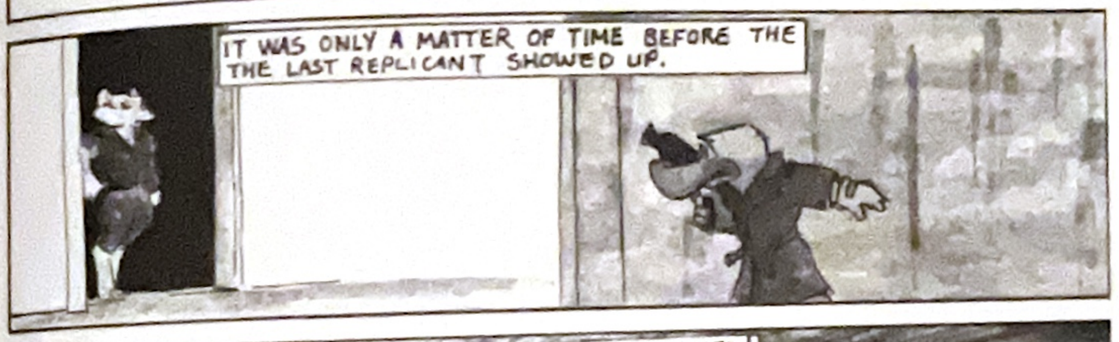
AND I SAY, 'POP GOES THE WEASLE!!'
SPAT!

FOLLOWING UP TYREL'S KILLER LED ME TO SEBASTIAN'S FLAT.
HELL OF A PLACE TO LOOK FOR A CAT!

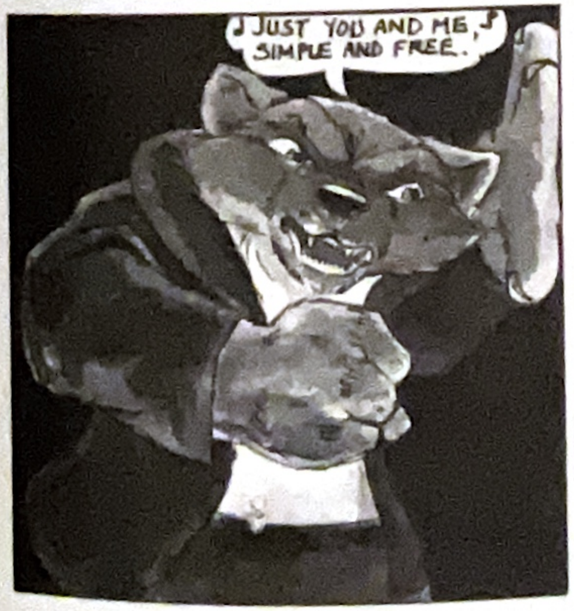
A REPLICANT WAS CLOSE. I COULD FEEL IT, I COULD FEEL IT. I WAS AFRAID —

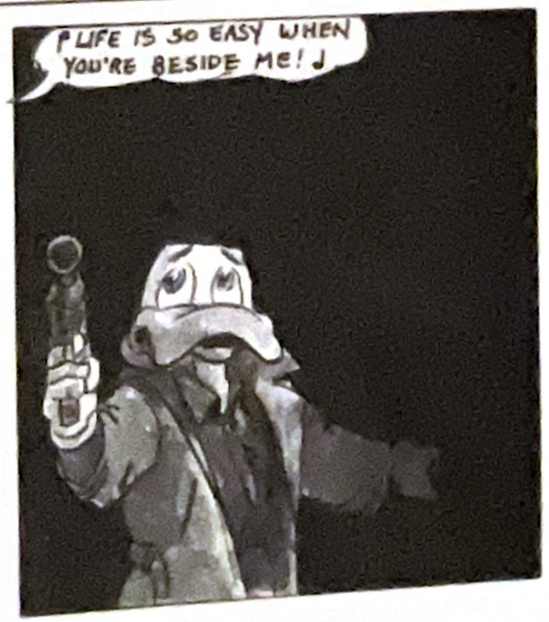
I FELT LIKE A ROLLER BALL TEAM HAD SPENT THE DAY WORKING OUT ON ME. DAMNED EMBARRASSING THAT SHE TOOK ONLY TEN TEN SECONDS.

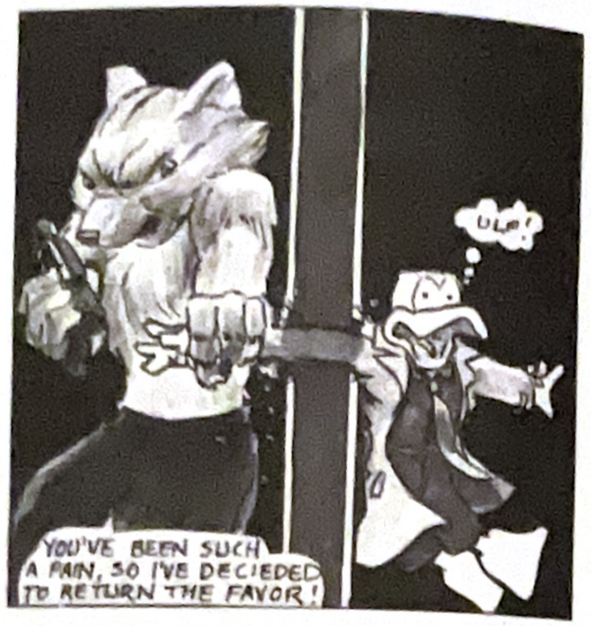
FORTUNATLY, I GOT A SHOT OFF, NASTY MESS THAT.


IT WAS ONLY A MATTER OF TIME BEFORE THE THE LAST REPLICANT SHOWED UP.

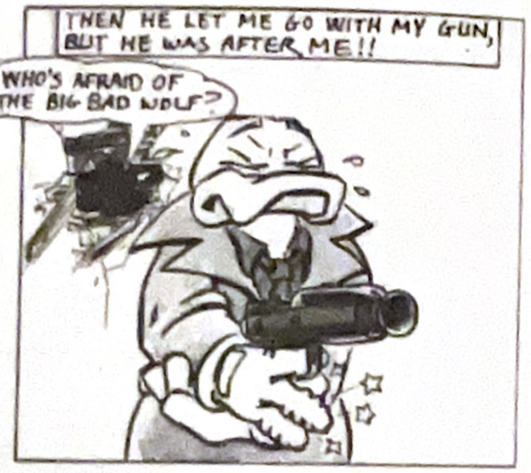
AND I MISSED!

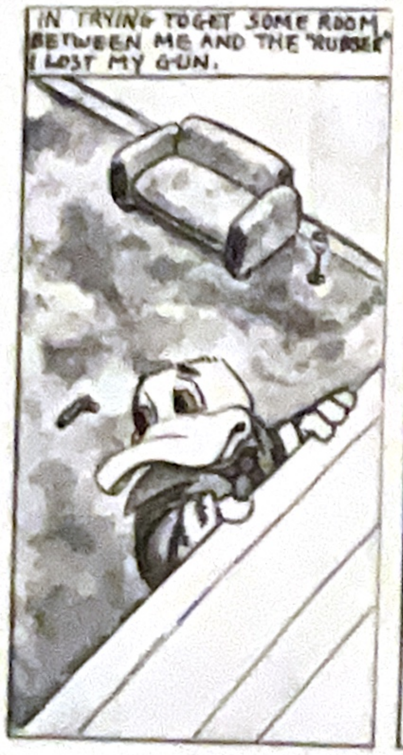

♪ JUST YOU AND ME, ♪ SIMPLE AND FREE.


♪ LIFE IS SO EASY WHEN YOU'RE BESIDE ME! ♪


ULP!
YOU'VE BEEN SUCH A PAIN, SO I'VE DECIEDED TO RETURN THE FAVOR!

SO HERE'S FOR ZHRA AND PRISS!
CRACKLE POP!
DID I MENTION THAT HE WAS A MILITARY MODEL, STRONGER THAN DIRT, FER SURE!


THEN HE LET ME GO WITH MY GUN, BUT HE WAS AFTER ME!!
WHO'S AFRAID OF THE BIG BAD WOLF?

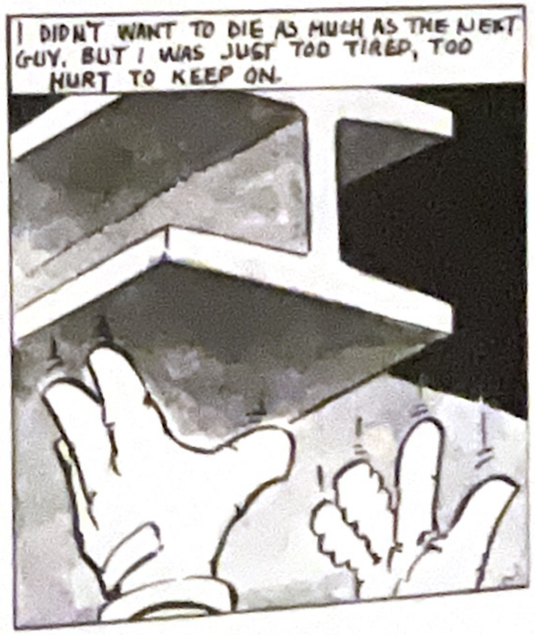

IN TRYING TOGET SOME ROOM BETWEEN ME AND THE RUBBER I LOST MY GUN.

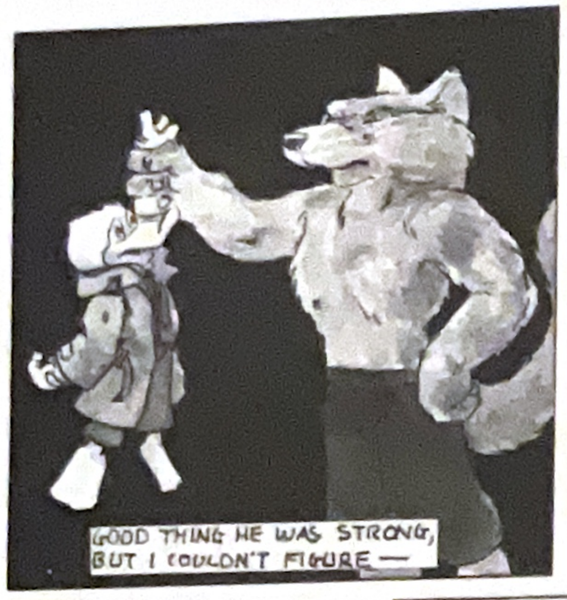
AWWOOOOOOO!

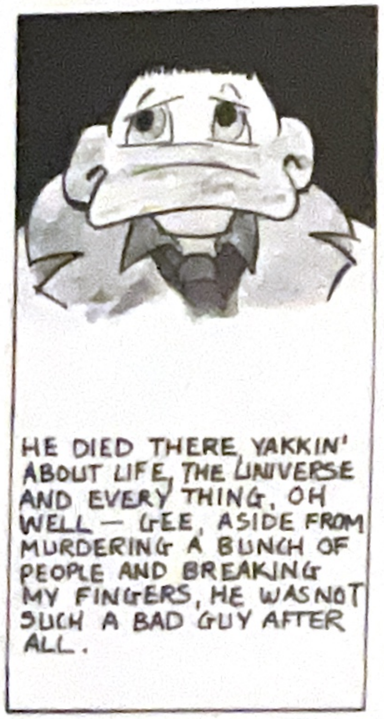
SUPRISE!

AND JUST WHEN I THOUGH! MIGHT HAVE GOTTEN AWAY — WOULDN'T YOU KNOW!!!

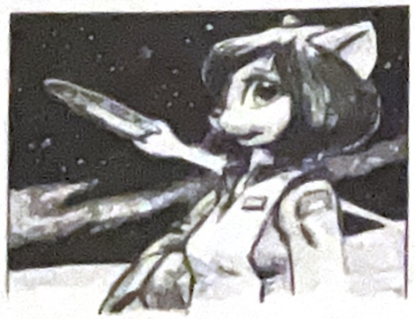
DAMNED IF I COULDN'T DO ANYTHING RIGHT


I DIDN'T WANT TO DIE AS MUCH AS THE NEXT GUY, BUT I WAS JUST TOO TIRED, TOO HURT TO KEEP ON.





AND THAT'S THE PROTOTYPE ISSUE OF ALBEDO. THE ART FOR THIS ISSUE WAS DONE IN BRUSH AND INK ON LAYOUT BOND 150% OVERSIZE. IT WAS THEN XEROX-REDUCED TO FINAL SIZE (100%) AND SHADED WITH INK WASHES. THE TEXT WAS DONE SEPARATELY AND PASTED ON. THAT SEEMED TO BE THE QUICKEST WAY TO DO IT AT THE TIME. I'M STILL A NOT WELL-PRACTICED INKER AND TO DO IT ANY OTHER WAY WOULD HAVE TAKEN LONGER AND/OR LOOKED WORSE, AND, LIKE ANY PROTOTYPE THERE WERE THINGS TO BE LEARNED, oh boy where there things, BUT THE NEXT ISSUE WILL BE ONE SHARP PRODUCT. SPEAKING OF WHICH, THE FIRST FULL ISSUE OF ALBEDO WLL HAVE THE LONG AWAITED ERMA FELNA STORY, A SCIENCE-FICTION DRAMA, AND WHAT EVER ELSE SURFACES BETWEEN NOW AND SEPTEMBER.



STEVE GALLACCI IS A FORMER AIR FORCE GRAPHICS SPEC., TECHNICAL ILLUSTRATOR AND EDITOR OF "WESTWIND" THE NORTHWEST SCIENCE-FICTION SOC. NEWS'ZINE. HE NOW WORKS AS A FREE-LANCE ARTIST/ILLUSTRATOR IN THE SEATTLE AREA.

"ALBEDO" AND CONTENTS © 1983 BY STEVE GALLACCI

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